

1886

Valse-Caprice

Anton Rubinstein

Follow this and additional works at: <http://digitalcommons.conncoll.edu/sheetmusic>

Recommended Citation

Rubinstein, Anton, "Valse-Caprice" (1886). *Historic Sheet Music Collection*. Paper 1547.
<http://digitalcommons.conncoll.edu/sheetmusic/1547>

This Score is brought to you for free and open access by the Greer Music Library at Digital Commons @ Connecticut College. It has been accepted for inclusion in Historic Sheet Music Collection by an authorized administrator of Digital Commons @ Connecticut College. For more information, please contact bpancier@conncoll.edu.

The views expressed in this paper are solely those of the author.

SCHUBERTH'S STANDARD EDITION.

SELECT Pianoforte Compositions

For Instruction and Amusement.

FOURTH SERIES  DIFFICULT.

PRAHMS, J. 3 Hungarian Dances <i>1st Collection.</i>	400	CHOPIN, F. Chant polonais <i>Trsept. by F. Liszt.</i>	60
" " <i>2nd Collection.</i>	75	" " Funeral March. Op. 35.	25
DUPONT, A. Gavotte. Op. 32. N ^o 1.	50	" " Fant: <i>Impromptu.</i> Op. 66.	60
DVORAK, A. Slavonian Dance. Op. 46. N ^o 8.	50	SCHUBERT, F. Elegy. <i>Revised by H. v. Bülow.</i> Op. 90. N ^o 3.	75
GLUCK, Gavotte "Don Juan" arr. by H. John. <i>Concert Edition.</i>	40	HELLER, ST. The trout. <i>Trsept.</i> Op. 33.	75
GODARD, B. Mazurka N ^o 2. Op. 54.	65	LESCHETIZKY, THEO. Nocturne.	50
" " Valse N ^o 2. Op. 56.	50	" " The two skylarks.	60
LITOLFF, H. Spinning Song. Op. 81.	75	MAYER, CHAS. Tremolo Etude. Op. 61. N ^o 2.	60
MAC DOWELL, E. A. Intermezzo.	25	" " "Les Arpèges" Etude. Op. 61. N ^o 3.	60
MENDELSSOHN, F. Rondo capriccioso. Op. 44.	75	MONIUSZKO, S. Polonaise caracteristique.	65
MOSZKOWSKI, M. Moment musical. Op. 7. N ^o 2.	75	PAUER, E. Cascade. Op. 57.	100
RAMEAU, J. PH. Gavotte and Variations.	50	RUBINSTEIN, A. Barcarole in F minor.	50
RAFF, J. Valse. Op. 111. N ^o 2.	75	" " Barcarole in G major.	50
" Etude melodique. Op. 130. N ^o 2.	50	" " Polka. Op. 14. N ^o 6.	65
" La Fileuse. <i>Etude.</i> Op. 157. N ^o 2. (<i>Henselt Edition</i>)	75	" " Melody in F.	40
SAINT-SAËNS, C. Gavotte. Op. 23.	40	SCHUBERT, F. Impromptu. <i>Rosamunde.</i> Op. 142. N ^o 3.	50
SCHULHOFF, J. Romance Op. 2. N ^o 1.	40	WEBER, C. M. von Rondo. Op. 62.	60
SELLING, H. Loreley. Op. 2.	75	" " Invitation to dance. Op. 65.	60
TANK, H. "Full Speed" <i>Galop de Concert.</i> Op. 21.	60	WOLLENHAUPT, H. Cinq morceaux caracteristiques. Op. 32. <i>Op. 11.</i>	125
SCHUBERT - LISZT, Barcarolle	75	" " " " " " N ^o 1.	40
" " By the Sea	50	" " " " " " N ^o 2.	40
LISZT, F. Regatta veneziana.	65	" " " " " " N ^o 3.	40
RUBINSTEIN, A. Nocturne. Op. 75. N ^o 8.	60	" " " " " " N ^o 4.	40
SCHUBERT - LISZT, Praise of tears.	40	" " " " " " N ^o 5.	40
" " , Serenade	50	LESCHETIZKY, THEO. Souvenir d'Ischl. <i>Valse.</i>	60
MOSZKOWSKI, M. Polonaise. Op. 18. N ^o 5.	75	" " Mazurka.	60
" " Menuet. Op. 17. N ^o 2.	60	" " L'aveu (<i>Confession.</i>)	50
BÜLOW, H. von. Intermezzo.	40	RUBINSTEIN, A. Valse Caprice.	75
GLUCK, C. W. Gavotte arr. by J. Prahms.	50	" " Kamennoi-Ostrow. Op. 10. N ^o 22.	75
MOSZKOWSKI, M. Valse brillante in A.	75	BARGIEL, W. Marcia fantastica.	50
LISZT, F. Recit. & Romance from "Tannhäuser" <i>Trsept.</i>	60	GODARD, B. 3 ^{me} Barcarolle. Op. 105.	50
SCHARWENKA, X. Polish dance.	40	" " Mazurka N ^o 3. Op. 74.	75
SCARLATTI-TAUSIG, Pastorale.	40	HAYDN, J. Fantasia. <i>Revised by Hans von Bülow.</i>	75
DÖHLER, TH. Nocturne. Op. 24.	50	SCARLATTI, D. Cat's Fugue. <i>Revised by Hans von Bülow.</i>	50
BACH, J. S. Gavotte & Musette in D minor. <i>Rec. by Hans v. Bülow.</i>	40	BEETHOVEN L. van Op. 129. Rondo capriccioso. <i>Revised by Hans von Bülow.</i>	100
FIELD, JOHN. Rondo in E flat. <i>Revised by Hans von Bülow.</i>	60	" " Op. 13. Sonata pathetique. <i>Edited by Hans von Bülow.</i>	125
GRIEG, EDV. Norwegian bridal procession.	40	" " Op. 26. Sonata in A flat. <i>Edited by Hans von Bülow.</i>	125
SCHUMANN, ROE. Arabesque. Op. 18. <i>Revised by F. Klause.</i>	60	" " Op. 27. N ^o 2. Sonata in C sharp minor. <i>Edited by Hans von Bülow.</i>	100
MATTEL, T. "Fenella" <i>Valse de Salon.</i>	75	JENSEN, A. Galatea. Op. 44. N ^o 3.	40
CHAMINADE, C. Air de Ballet. Op. 30	75	CHAMINADE, C. Valse Caprice. Op. 33.	75
RAFF, J. La Fileuse. Op. 157. N ^o 2. (<i>Original Edition</i>)	75	" " Pierette. 6 th . <i>Air de Ballet.</i> Op. 41.	50
" " Rigaudon. Op. 204. N ^o 3.	60	LYSBERG, CH. B., La Fontaine. Op. 34. (<i>Mason</i>)	50
REINHOLD, H. Etude.	40		
HOLLAENDER, A. March. Op. 39. N ^o 1.	50		
CHAMINADE, C. Toccata. Op. 39.	75		
TSCHAIKOWSKY, P., Barcarolle. Op. 37. N ^o 6.	50		

NEW YORK EDWARD SCHUBERTH & CO. 23 UNION SQ.

VALSE - CAPRICE.

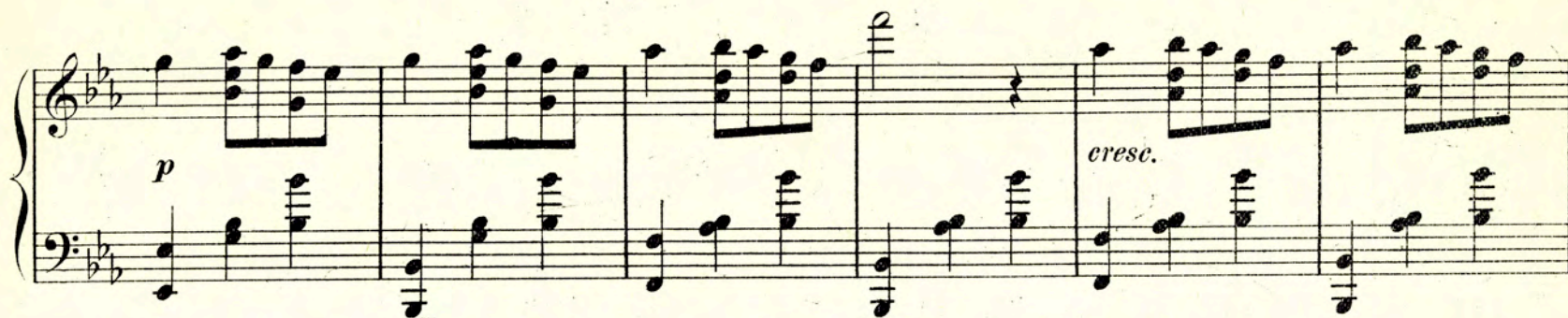
Revised and fingered by
B. BOEKELMAN.

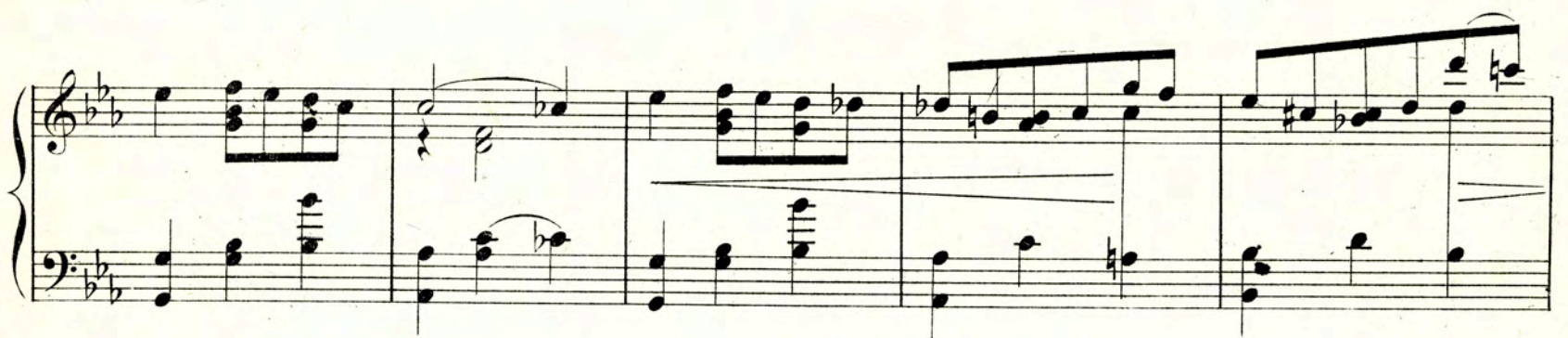
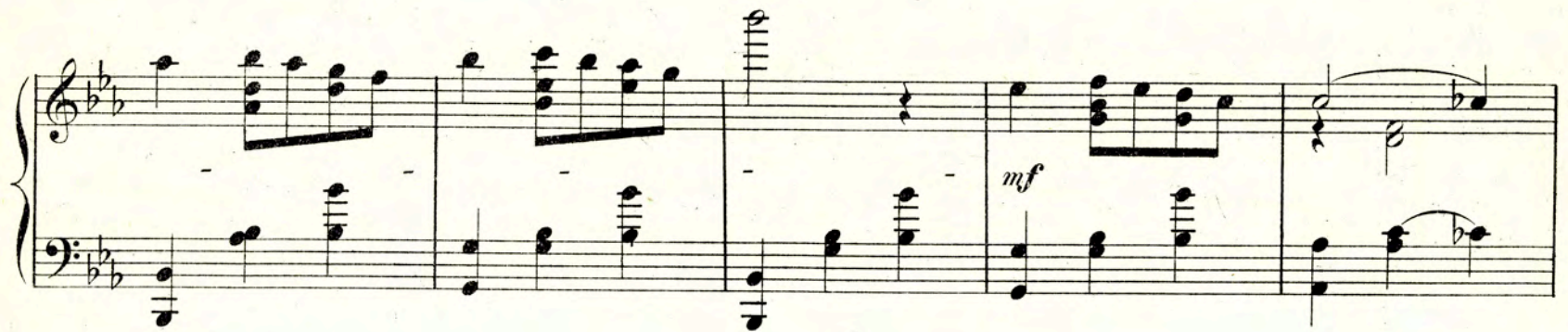
Vivace.

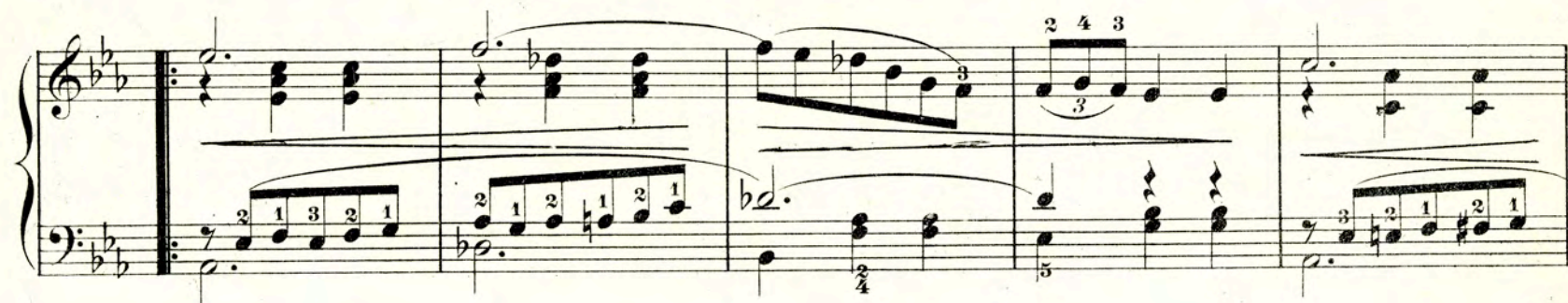
ANT. RUBINSTEIN.

PIANO.

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of five systems of music. The first system is marked 'Vivace.' and 'mf' (mezzo-forte). The second system is marked 'p' (piano). The third system includes 'ritard.' (ritardando) and 'p a tempo.' (piano a tempo). The fourth system is marked 'cresc.' (crescendo) and 'mf'. The fifth system continues the piece with various fingerings and dynamics. The score includes numerous fingerings, slurs, and dynamic markings throughout.







*) For the sake of producing a greater sonority, we would suggest, at the option of the player, to strike these high notes with the outer side of the fifth finger bent, whenever occurring on an upper key.

1. 2.

mf 1 *mp*

1 *p*

a tempo.
ritard. *p*

cresc. *mf*

The musical score is written for piano and consists of six systems of staves. The first system has two measures, each with a first and second ending bracketed. The second system has two measures, with dynamics *mf* and *mp* and a first ending bracket. The third system has two measures, with a first ending bracket and dynamic *p*. The fourth system has two measures, with a first ending bracket, dynamics *ritard.* and *a tempo.*, and dynamic *p*. The fifth system has two measures, with a first ending bracket, dynamics *cresc.* and *mf*, and a first ending bracket. The sixth system has two measures, with a first ending bracket.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with chords. Dynamics: *p* (piano) at the start, *cresc.* (crescendo) in the middle. A fermata is placed over the final measure of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with chords. Dynamics: *mf* (mezzo-forte) at the start, *ritard.* (ritardando) in the middle. A fermata is placed over the final measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with chords. Dynamics: *animato.* (animato) at the start, *mf* (mezzo-forte) in the middle. A fermata is placed over the final measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with chords. Dynamics: *cresc.* (crescendo) at the start. A fermata is placed over the final measure of the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line with chords. Dynamics: *f* (forte) at the start. A fermata is placed over the final measure of the treble staff.

First system of musical notation, piano part. The treble staff contains a series of chords and arpeggiated figures, with the marking *più f* (piano fortissimo) appearing. The bass staff provides a harmonic accompaniment with sustained chords and moving lines. Fingering numbers (2, 3, 4) are visible above certain notes in the treble staff.

Second system of musical notation, piano part. The treble staff continues with complex chordal textures, including a section marked *fff* (fortississimo). The bass staff features a section labeled *L.H.* (Left Hand) with sustained chords. Fingering numbers (4, 3, 2, 1, 2, 4, 1) are indicated above notes in the treble staff.

Third system of musical notation, piano part. The treble staff shows a melodic line with slurs and accents, marked *meno f* (meno fortissimo). The bass staff continues with harmonic support. Fingering numbers (1, 1, 1, 1, 1) are visible above notes in the treble staff.

Fourth system of musical notation, piano part. The treble staff features a melodic line with slurs and accents, marked *meno f*. The bass staff provides harmonic accompaniment. Fingering numbers (5, 2, 4, 3, 1, 2, 4, 1, 2, 3, 2) are indicated above notes in the treble staff.

✢✢ In our opinion these notes, marked thus ○ may better be read than played. *The Editor.*

First system of musical notation, measures 1-8. The piece is in B-flat major (two flats) and 4/4 time. The right hand (R.H.) features a melody of eighth and sixteenth notes, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The left hand (L.H.) provides a harmonic accompaniment with chords and single notes. The system concludes with a double bar line and a repeat sign.

Second system of musical notation, measures 9-16. The right hand continues the melodic line with various articulations. The left hand features a more active accompaniment with eighth-note patterns. The system ends with a double bar line and a repeat sign.

Third system of musical notation, measures 17-24. The right hand (R.H.) is marked *cresc. ed accelerando.* and features a series of chords. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, measures 25-32. The tempo is marked *Più vivace.* The right hand features a more active melodic line with eighth-note patterns. The left hand provides a harmonic accompaniment. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation, measures 33-40. The right hand features a series of chords. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line and a repeat sign.

Tempo I.

First system of musical notation. The treble staff features a long, sweeping melodic line with a slur and a fermata. The bass staff contains a series of chords and single notes. A first ending bracket labeled '1' spans the final measures of the system. The dynamic marking *mp* is present.

Second system of musical notation. The treble staff has a melodic line with a slur. The bass staff contains a series of chords and single notes. A first ending bracket labeled '1' spans the final measures of the system.

Presto.

Third system of musical notation. The treble staff features a series of chords and single notes. The bass staff contains a series of chords and single notes. The dynamic marking *p* is present. The tempo marking *accelerando.* is present. The dynamic marking *f* is present. The dynamic marking *ff* is present. The system concludes with a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Fourth system of musical notation. The treble staff features a series of eighth notes and chords. The bass staff contains a series of eighth notes and chords. The system concludes with a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

Fifth system of musical notation. The treble staff features a long, sweeping melodic line with a slur and a fermata. The bass staff contains a series of chords and single notes. A first ending bracket labeled '1' spans the final measures of the system. The system concludes with a triplet of eighth notes in the treble staff and a triplet of eighth notes in the bass staff.

SELECT Pianoforte Compositions

Revised and Fingered by

WILLIAM MASON.

BERLIOZ, H. <i>Serenade of Mephistopheles from the "Damnation of Faust"</i> Trsept.	40	*BIZET, C. <i>Menuet de l'Arlesienne</i>	50
HENSELT, AD. <i>Morning Serenade</i> . Op. 39.....	40	GLUCK, CHR. W. <i>Gavotte from Don Juan</i>	40
HOFMANN, H. <i>Polonaise</i> . Op. 55. N ^o 3.....	60	HENSELT, AD. <i>"Si oiseau j'étais."</i> <i>Third Revision</i>	50
* MOSZKOWSKI, M. <i>Valse brillante in Ab</i>	75	* LÖWE, C. <i>An Indian Tale</i> . Op. 107. N ^o 2.....	40
RHEINBERGER, JOS. <i>Menuet for the left hand alone</i> . Op. 113. N ^o 2.....	40	* RHEINBERGER, JOS. <i>Serenata</i> . Op. 29. N ^o 3.....	50
SCHARWENKA, PH. <i>Moment musical</i>	40	RAFF, J. <i>Eglogue</i> . Op. 105. N ^o 3.....	50
HÄNDEL, G. F. <i>Largo</i> . Trsept.....	40	* TSCHAIKOWSKY, P. <i>Chant sans paroles</i> . Op. 2. N ^o 3.....	40
* RHEINBERGER, JOS. <i>The Chase</i> . Impromptu. Op. 5. N ^o 1.....	40	JADASSOHN, S. <i>Albumleaf</i>	40
SCHOLTZ, H. <i>Concert-Polonaise</i> . Op. 6.....	75	JENSEN, A. <i>Tridal Song from his "Wedding Music."</i> arr.....	60
SCHUMANN, R. <i>Papillons Polonaise</i> . Op. 2. N ^o 11.....	40	* RUBINSTEIN, A. <i>Kamennoi-Ostrov. Album de Portraits</i> . Op. 10. N ^o 22.....	75
* RHEINBERGER, JOS. <i>Toccata</i> . Op. 5. N ^o 2.....	40	MOSZKOWSKI, M. <i>Scherzino</i> . Op. 18. N ^o 2.....	50
RAFF, J. <i>Valse Impromptu a la Tyrolienne</i>	65	* LISZT, FR. <i>Recit. & Romance from "Tannhäuser."</i>	60
WEBER, C. M. von <i>Perpetuum-mobile</i> . Op. 24.....	75	* BARGIEL, W. <i>Marcia Fantastica</i>	50
HUMMEL, J. N. <i>Rondeau favori</i> . Op. 11.....	60	* HENSELT, AD. <i>Spring Song</i> . Op. 15.....	40
BACH, J. S. <i>Fugue in A minor</i>	90	BACH, J. S. <i>Gavotte</i> . Transcr. by C. Saint Saëns.....	40
KULLAK, THEO. <i>La Gazelle</i> . Op. 22.....	75	SITT, H. <i>Gavotte</i> . Op. 15.....	40
RAFF, J. <i>Märchen. (Legend)</i> . Op. 162. N ^o 1.....	75	* SCHARWENKA, X. <i>Polish Dance</i> . Op. 3. N ^o 1.....	40
* HOLTEN, C. <i>Melody</i>	40	SILAS, E. <i>2^d Bourée</i> . Op. 88.....	50
MOSZKOWSKI, M. <i>Albumblatt</i> . Op. 2.....	50	RAFF, J. <i>Am Loreley Fels</i> . Op. 134. N ^o 3.....	75
RAFF, J. <i>Larghetto</i> . Op. 55. N ^o 12. <i>Abends</i>	40	LÜBECK, E. <i>Berceuse</i> . Op. 13.....	65
REINECKE, C. <i>Ballade</i> . Op. 20.....	1.00	* SCHYTTE, L. <i>"At Night."</i>	25
LISZT, FR. <i>Etude de Concert in D flat</i>	75	CHAMINADE, C. <i>Zingara</i> . Op. 27. N ^o 2.....	75
" " <i>Dreams of Love</i> . — 3 Nocturnos.....	1.50	LISZT, FR. <i>"Der Schalk."</i> Song by R. Franz. Trsept.....	40
JENSEN-NIEMANN, <i>Murmuring Breezes</i> . Trsept.....	50	JENSEN-NIEMANN, <i>On the banks of the Manzanares</i> . Trsept.....	40
NICODÉ, J. L. <i>Tarantelle</i> . Op. 13. N ^o 1.....	90	MOSZKOWSKI, M. <i>Intermezzo</i> . Op. 39.....	75
BACH, PH. E. <i>Rondo Andantino</i>	40	" " <i>Berceuse</i> . Op. 38. N ^o 2.....	40
LISZT, FR. <i>Polonaise in E</i>	1.25	* SAINT SAËNS, C. <i>1^{re} Mazurka</i> . Op. 21.....	50
GODARD, B. <i>Renouveau</i> . — Etude Op. 82.....	65	SMETANA, B. <i>Bohemian Dance</i>	50
KULLAK, THEO. <i>"The Violet."</i> W. A. Mozart Trsept. Op. 111. N ^o 3.....	50	VOLKMANN, R. <i>Walzer</i> . — Serenade. Op. 63. — Trsept.....	40
SAINT-SAËNS, C. <i>Alceste de Gluck</i> . — Caprice.....	75	PIRANY, E. <i>Gavotte</i> . Op. 25. N ^o 1. <i>as played by J. Hofmann</i>	50
HÄNDEL, G. F. <i>Bourée</i>	25	MOSZKOWSKI, M. <i>Walzer</i> . Op. 17. N ^o 3.....	1.00
* RAFF, J. <i>Valse</i> . Op. 111. N ^o 2.....	75	BENDEL, F. <i>Walter's Prize Song from "Die Meistersinger"</i>	75
LISZT, F. <i>Rigoletto</i> . Concert-Paraphrase.....	1.00	* LISZT, F. <i>Dreams of Love N^o 3</i>	50
LISZT, F. <i>Rhapsodie Hongroise N^o 11</i>	75	RAFF, J. <i>Menuet</i> . Op. 163. N ^o 4.....	50
HENSELT, A. <i>"Si oiseau j'étais."</i> Etude. <i>Fourth Revision</i>	50	* CHOPIN, F. <i>Funeral March</i> . Op. 35.....	25
		BRAHMS, J. <i>Andante from Sonata in F minor</i>	75

Pieces marked * are published in Schubert's Standard Edition.

NEW-YORK.

EDWARD SCHUBERTH & Co.

23 UNION SQUARE.